[illegible] gives an excellent idea of the average figure. It is circular in plan, often with a little hillock in the centre known as *bokonki bonyongoli*, "the hill of debt," and disposed in the quadrants are four depressions.

[illegible] When the soul are introduced to Chiquno, they stand round in a circle while the *n'ombilo* stands in one of the depressions with perhaps two of his assistants in others. The *n'ombilo* sings:

[illegible] "*Ryoro bonyongoli chimyongoli ramondo ntiyondo bodondo, ramo!*
[illegible] "*Ntu bolo ramondo ma I bora ekki I would have died on the plain, mother!*"
"*Ntiyondo ntiyondo!*"

or

"I have lived by the great hole of my life; I should have died in the plain!"

while all three make movements as of pudding a mass. The depressions are said to represent graves. I believe this is the recognized form but I have also seen an oblong figure with two mounds of unintelligible meaning. Chiquno is usually found near *nshongwani*.

Chinto, when represented, stands beyond *nshonda*. It consists of two branches at right angles forming a cross, which are covered over with logs and earth and the whole outlined with flour in a decorative pattern. The end of one limb of the cross is left open and round this opening a mound of grass is made. As the soul approach *Chinto*, some of the assistants or shamans descend into the branches for the ceremony. The *n'ombilo* takes up his stand at the centre of the cross and sings:

"*Chinto, ramo, bodondo chinto!*"
"*Chinto, mother, come-on chinto!*"

[illegible] [illegible] There as everyone says "*Listen, listen!*" saying is heard "coming out of the bowels of the earth," followed by drumming and the singing of the *chinkinda* songs (sometimes *nshonda* or *mondo*); a horn is sometimes heard as well as *bokinda*, trilling with the tongue against the lips. *Chinto* is called "the resting place of all departed spirits" and the sounds are said to be the echoes of their doings. The word is not met with elsewhere among the Tete, although it occurs in the Chinyanja and in other languages of this country with the meaning "the heavens."

Chinsin is said by Bodinowitch to be "a large fish that forms one of the pictures at the Dipungu," but I have never seen it or heard of it, and I am doubtful of the correctness of the statement.

[illegible] *Chingi'ombongi'ombo*: Dr. Dorsey's photograph[illegible] is an excellent representation of this figure, which consists of a mound of earth flattened on the top, and decorated with geometric patterns in flour which extend to the ground. In the centre and at the four corners, so to speak, are implanted billets of wood with decorative lines and dots in black and red on the white wood (Pl. II, figs. 1, 2). The billets are three inches in diameter and project twelve to fifteen inches above the ground.

[illegible] Bonifacio of the Fort language op. cit., p. 141. [illegible] Op. cit., Pl. III, fig. 2.

323 Wood near Sandia. Sometimes pots are also painted all over the outside or in patterns with orange, a natural graphite.

323 578 Potsherds of a simple character, often of the boating bowl order, are commonly gouged about the neck of the pots with the aid of a stick of bamboo. There is considerable variety in the size and shape of the pots made. As with gourds, the pot takes its name from the use to which it is put and not from the shape or size. All pots have rounded bottoms; some have a flattened base or standard.

The following varieties of pots may be mentioned:

323 485 1. *Lobedu*, large pots for beer-making. These are usually roughly made and seldom have any decoration on them; they stand about two feet high and are side-mouthed (Pl. XV, figs. 1, 6).

2. *Lomb* (*ulombo*, Chin.): water-pots. These are usually well moulded and well finished pots, full bulked with broad base and a certain amount of neck. They are practically always decorated and often coloured. They are about twelve inches high and twelve inches across the broadest diameter (Pl. XV, figs. 8, 9, 10).

3. *Chinkuge* (*ulombo*, Chin.): cooking pots used for cooking the flour porridge *upuk*. These are wide, open-mouthed pots six to ten inches high, with bulky and more or less straight sides (Pl. XV, figs. 1, 4, 7). This name also applies to the cooking vessel for medicinal concoctions.

4. *Chipungu* (*mpulu*, Chin.): smaller pots of the same type as 3, used for cooking beans, fish, green stuff, and the edible *mbugu* (*ndiwa*, Chin.) (Pl. XV, fig. 3).

5. *Mtulo* (*ulombo*, Chin.): the bath water pot. The smallest pot used for heating water to bathe the husband after sexual intercourse bears the same name. It is found among both the *Anyanja* and the *Wayao* (Pl. XV, fig. 2).

6. *Mtulo* (*Yao* and Chin.): the plate, a shallow, wide-open vessel.

Baskets. The basket work of the *Yao* is all of one type and is done by the men. All baskets are made of plaited strips of bamboo, the free edges of the strips being bound between thicker pieces of the same wood forming the rim, the binding being done with the sinew of a creeper. They are made in various shapes and sizes. Some are rendered waterproof and used as beer vessels. The following types of basket are in use:

285 285 416 1. *Chinde* (*lukoro*, Chin.): a circular, open basket, shallow and wide, six to ten inches in diameter; it is used as a food dish or to winnow flour, etc. *Chitungu* (*usungwa*, Chin.), a rather larger one of the same shape, often decorated with beads is used to carry flour, while a still larger basket called *ukyuta* is commonly used by the women for winnowing and the shell from the partly pounded maize (Pl. XVI, figs. 11, 12).

2. *Lulembela* and *ukitumbe* (in Chin., both are called *usungu*): deep baskets usually about as deep as they are broad, the bottom is approximately square, but the rim is circular. *Ukitumbe* is about six inches high and six inches in diameter; *lulembela* is about a foot in all dimensions. These large baskets are used for carrying any foodstuffs in bulk, e.g. grain and pumpkins (Pl. XVI, fig. 10).

(Fig. 10), and an antelope from Mysur's in Bonito district (Fig. 11), also two birds at Pinnel's which I should think represent a bird and a snake (Figs. 12, 13). It is interesting to compare these attempts which show a natural feeling for shape, with others, the work of an Aspend youth in bonds with a Sawyerne mission station, who depicts the mission, his donkey, his dog, and a chair but with little or no sense of form. Note the dots above the animals' backs which represent their hair seen from the other side (Pl. XVIII, figs. 14-16).

The models of animals and other objects made in relief on the ground at Lepanda, and of animals in grass and bamboo at Chipata, are referred to under *Initiation Ceremonies*.

Decoration is limited to the making of patterns of geometric design on many household articles. The grooving of pots is mentioned under *Pottery*: gourd vessels sometimes have lines and triangles cut on the surface; ivory bulb handles may have concentric circular grooves on them, the same being true of ivory nose-rings and necklaces. Spear handles and walking sticks, snuff-boxes, pipes, the head-rest and the necks of musical instruments too, are commonly engraved with designs. The wooden rim of the mbangwi basket is always so treated. A series of these designs from baskets is reproduced (Pl. XVIII). Occasionally geometric patterns are painted on the walls of huts. The best example I have seen is shown in the photograph which represents a Mohammedan mosque in South Nyasa district. This, I think, gives the key to the origin of these geometric patterns, namely, Swahili influence among the Yao (Pl. IV, fig. 1).

Personal ornamentation. The skin color admired most among the Yao is a rich brown and is likened to the color of the antlipod, *Kimpala*. A very black skin is not liked and a man is said to be "as black as a crow." Very light colored skins are equally disinclined to some and considered to resemble the color of a wasted corpse. The hair should be jet black. Young men anoint their heads with a decoction of mondongo pods in boiling oil to make the hair black and lustrous. When the hair is turning white, a substance made of the charred roots of a plant called *chinyjo* is put on to make it black.

Native magpies that some among them have red hairs on their heads or in their beards, and such a man is called *mutumu*, *mutumu* being the name of a mongoose which lives on the mission tree and is covered with long red hairs.

The old men used to wear wigs, *chitindi*, made of knotted string blackened and oiled to look like hair; the women wore one called *chikwan*. These were used to disguise greyness or baldness.

The women sometimes let the hair grow long and then thread beads on strips of it. This fashion is called *chinyao*. The large red bead, *chikidiki*, is now used for the purpose. This fashion was adopted by the old women and there is charge of the *Chipata* ceremony. Strings of beads threaded on the hair falling down round the head are called *Shanbala* or *mdumbula* (plur.). Women sometimes thread beads on the crest of hair called *mkwela*. Ordinarily the hair is periodically shaved or sometimes cut with a knife, but the process is painful and therefore unpopular.

4. Dianoue D-5 (ca. 1989)1910 ३२२ Yao ३२२
Marsoli पेंग

Journal of the Royal Anthropological Institute, Vol. 53, 1923, Plate XXVIII.

[p. 339(8)]

and the feature of it was the introduction of life-size representations of animals made of bamboo and grass with men inside.

I saw new dance at a successful ceremony among the Awisa (p.).

12. *Ifiala.*—Women only present; danced on the occasion of a girl's first menstruation.

13. *Lilwa.*—Women only, on the occasion of the quickening with first child.

14. *Ifiyala.*—Men and women, a quick shuffling step while standing in a circle.

15. *Sakwa.*—The lady dancing (*Mwalwa*) dance of boys, they walk round in a ring some fifty of them, the drums in the middle; when the bass drum beats into a quicker time they all start shaking shoulders and bodies with intervals for two or three steps.

16. *Kanyin.*—Danced in a circle, men and women alternately.

17. *Mwala.*—A big dance with small circles.

18. *Chilulula.*—Dancing boys dance.

19. *Mfwenza.*—(1907) men and women; each carries a large mat filled with pebbles—as drums.

20. *Mwapanji.*—A mask dance; palm leaf bags filled with pebbles are tied on the legs.

21. *Sanja.*—A pas-de-deux, each man with a rattle and hand-drum; for a few moments they wander round each other pitting up the time and tune, and then jump into a very fast step dancing and jumping into the air shaking the rattles.

22. *Chimwimbwimbi.*—A pas-seul by a man carrying a whistle and bow with rattles of small shells.

23. *Mwawa.*—Danced on bangas. At Mpanda's village a big sacred mat is danced with drums round the bites and rattle rattles; in their hands they carried five snakes which had been rendered harmless by putting rattlesnake over their bodies before digging them out. Four drums as in *chimbimbe* were used. The women all had swap.

Description of Plates.

Plate XXVI.

1. Gun-rifle with bamboo butt.
2. Lead pellets of "rattlesnake."
3. Gun-bullet.
4. Shell-rattle.
5. Medical symbol disc.
6. Tortoise-shell containing "rattlesnake."
7. Tortoise-shell.
8. Horn containing "rattlesnake."
9. Dead snake.
10-12. Contents of the bag of an Ilwa man.

Plate XXVII.

1. Small mat, Tao.
2. Shooting-pouch.
3. Mabanja.
4. Small rattle, Tao.
5. Gourd for sacrifice bite.
6. Jewellings.

G. Dennett.

[End Plate 4]

[illegible]

[illegible]

[illegible]

[illegible]

[End Note 2]

[End Plate 15]

[End Plate 17]